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# CARNEGIE MAGAZINE

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VOLUME XXI PITTSBURGH, PA., DECEMBER 1947 NUMBER 5



TRAVELING ALTAR

Oil on copper by Hendrik Goltzius (1558-1617)

DuPuy Collection, Carnegie Museum

## CARNEGIE MAGAZINE

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OFFICE OF THE PRESIDENT  
CARNEGIE INSTITUTE

WILLIAM FREW, Editor  
JEANNETTE F. SENEFF, Editorial Assistant

VOLUME XXI

NUMBER 5

DECEMBER 1947

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## ART AND NATURE SHOP

A MUSEUM rarity makes an unusual Christmas gift. Carnegie Institute is making such a gift possible through the new Art and Nature Shop which will open this month in response to the suggestion of many visitors.

The new shop, located on the first floor in the main corridor of the Institute, offers some fifty articles ranging from art prints to *Tyrannosaurus rex* models, at pre-inflation prices.

There are colored reproductions of the famed paintings in the permanent collection of the Fine Arts department, and also prints in sepia and in black and white. A descriptive brochure dealing with the Institute's unique model of the Parthenon is available.

Card games, such as "Larkspur," "Goldfinch," and "Monarch," offer an invitation to stormy-weather nature study. Among numerous illustrated booklets are *Flowers, Fruits and Seeds*, *Animals of Yesterday*, *Snakes of North-eastern United States*, *Geology of Pittsburgh*, *A Child's Book of Birds*, *Oysters*.

Indian relics including arrowheads, spearheads, and clay pipes might fit into the Christmas stocking, and also for the budding scientist are offered collections of shells and minerals.

## CARNEGIE INSTITUTE

4400 FORBES STREET

HOURS: 10:00 A.M. TO 6:00 P.M., weekdays  
2:00 TO 6:00 P.M., Sundays

❖

### FREE TO THE PEOPLE

Carnegie Institute broadcasts  
Each Tuesday, 6:45 P.M., from WCAE

### FINE ARTS AND MUSEUM SOCIETY

"Exploring the Canadian Rockies"

An illustrated lecture

by Arthur C. Twomey

Tuesday, December 9, 8:15 P.M.

Lecture Hall

(Seats reserved for members until 8:10 P.M.)

### FINE ARTS GALLERIES

Galleries open until 10:00 P.M., through  
December 7

Painting in the United States, 1947  
through December 7

❖

Current American Prints  
through December 28

### MUSIC HALL

Christmas Carol Festival

"United We Sing"

A festival of local choral groups  
presenting carols of twenty-two nations  
Sunday, December 14, 2:00 and 4:00 P.M.  
Early performance broadcast from WPIT

❖

Organ recitals by Marshall Bidwell  
Saturdays at 8:15 P.M.

Sundays at 4:00 P.M.

Sunday recitals broadcast from WPGH

❖

December 6—Bach Program

December 7—Young People's Program

❖

December 20—Christmas Program  
with Taylor Allderdice A Cappella Choir  
Emma Steiner, director

### MUSEUM

Free moving pictures for children  
Natural history subjects and cartoons  
Saturdays, 2:15 P.M., Lecture Hall

### CARNEGIE LIBRARY

HOURS: 9:00 A.M. TO 10:00 P.M., weekdays  
2:00 TO 6:00 P.M., Sundays

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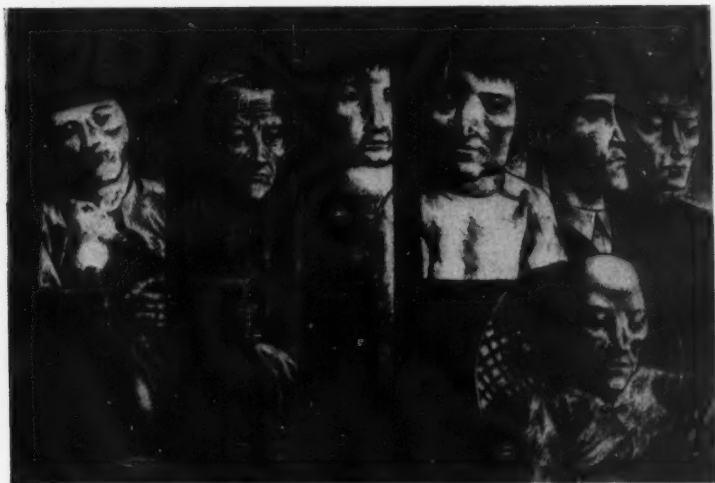
### Storytelling

10:30 A.M., Central Boys and Girls Room

For children three to five years old—

Wednesday, December 10, with  
program for mothers at the same time.

For children six to twelve years old—  
every Saturday morning.



KUNMING BUS BY FEDERICO CASTELLON  
Etching

## THE YEAR'S CROP OF PRINTS

BY VIRGINIA LEWIS

*Department of Fine Arts, University of Pittsburgh*

IT is pleasant to have the annual exhibition of prints at Carnegie Institute at the same time as the better known exhibition of paintings. This year, as has been customary, the prints were selected from the Pennell annual competition held at the Library of Congress from May 1 to August 1, 1947. While the purpose of this show would seem to be to exhibit a cross section of the best work in the graphic arts, one questions the absence of many of the outstanding print-makers' work. The jury of admission for the Library of Congress show consisted of such distinguished men as Federico Castellon, Samuel Chamberlain, and Fritz Eichenberg. In addition to this jury there is a permanent one for awards and purchases—John Taylor Arms, Stow Wengenroth, and Alice Lee Parker. This year the three prize awards went to Federico Castellon's *Kunming Bus*,

Douglas Gorsline's *Where Next?* and Rockwell Kent's *Weltschmerz*. In addition, thirty-three prints were purchased by the Library of Congress for its permanent collection. The Carnegie show in turn is meant to be a cross section of work being done, and each year the Institute acquires through the Leisser Art Fund a number of these prints for its permanent collection.

Print-makers, like the painters today, seem to be interested in experimenting with the abstract and the non-objective in exploring the haunting intangibility of surrealism, in portraying the less directed emotional qualities of expressionism, and in displaying the various significances of the American scene. This does not mean that a work should necessarily fall within the limits of one movement or another, but an awareness of a point of view is almost a necessary approach to their understanding. Of

course reminiscences of traditional techniques and academic methods linger. It is perhaps well that they should, for they give assurance to those who do not feel ready to cope with tentative and experimental methods and ideas.

Outstanding among the abstract and the non-objective is William Stanley Hayter and his Studio 17 group. An increasing number of artists who have come under his influence are represented in the present exhibition, and they reflect various tendencies. Of all the modern movements the abstract is vague and broad in its scope, for of course any work inspired from nature partakes of abstract qualities. However, when divested of details of reality to the extent that emphasis is placed on form or pattern, the abstract merges into the non-objective, which is entirely without reference to objects in nature. William Stanley Hayter is an Englishman who set up his print-making studio at 17 Rue Campagne Premiere, Paris, in 1927. He invited others who were interested to come and work with him.

Among those who joined him in Paris were Pablo Picasso, Max Ernst, Marc Chagall, Jacques Lipschitz, Joan Miro, and Alexander Calder. Some of these have rejoined him here since he moved to New York in 1940. Recently a number of people have been working with the same interests at the University of Iowa under the leadership of his follower Mauricio Lasansky.

The purpose of Studio 17 from the beginning was to develop new techniques that would best express the scientific interests and the pictorial problems peculiar to the twentieth century. They have wisely been guided by an analysis of traditional techniques in relation to the ideas they have been called upon to express, and so new variations of linear and textural possibilities of the intaglio processes of line engraving and etching have been created. For them the incised line is the positive element of engraving. Tone enhances but is subordinate to line, which has physical depth and a three-dimensional character. In their enjoyment of the copper plates for their own qualities and the casts they have made of them, the Studio 17 group hark back as craftsmen to their predecessors of the fifteenth century who, in discovering the process of engraving itself, were experimenting with nielli plates and sulphur casts of them.

William Hayter's print in the exhibition, *Unstable Woman*, a combination of engraving, soft-ground etching, and offset color, is strong. While the color would seem to detract from the decorativeness of the lines, it adds to its forcefulness. An intricate network of lines, some in high relief, others twisting and turning, accentuates the feeling of instability. *Tension*, an etching by Sue Fuller, uses similar means to indicate



CONFIDENCE BY TERRY HAASS  
Woodcut



THE ARTIST'S STUDIO  
BY MAXIL BALLINGER  
Lithograph

something of the high-strung quality of this era. It is a powerful symbol of physical stress upon the mind.

An Iowa artist, Charles White, in his *Fabric of Lost Time*, presents a more complex study in textures and patterns. The shapes are nebulous, yet sufficiently defined to suggest the changing contour of the ameba, and skeletal forms of prehistoric animals. One feels the spirit of the microscope and the natural scientist amid the complexities and groping of the times. The whole is executed with finesse. Simpler in conception and technique is Terry Haass' woodcut *Confidence*. This recalls to some extent the force of an Egyptian fresco, revealing a grasp of the basic esthetic qualities of the art of the past untouched by romantic imitation. Karl Schrag's poetic and symbolic aquatint, printed in a ghostlike blue color, makes us realize more effectively than could a realistic rendering the fearful spectacle and far reaching implications of the burst bomb, and through contrast emphasizes

its title of *Silence*. Qualities of expressionism suggest themselves in this print. While the distortion or exaggeration for the sake of greater emotional effect is not conventional, the mood, especially as brought out in the color, is one of feeling and introspective imagination.

Another Iowa artist influenced by the Studio 17 tradition is Wendell H. Black, whose etching *The King* manifests a spirit similar to that found in the double faces of Picasso and the expressionist portraits of Abraham Rattner and Georges Rouault. More obviously expressionistic perhaps is David Bekker's *Exotic Dance*. This is a kind of apotheosis for the legacy of Israel, a long tradition of Hebrew culture, sensitively expressed here by the aquatint. The artist has taken advantage of a single color, a muted and phantom-like green, together with a certain obscurity of drawing to play upon the emotions. One thinks of Sholem Asch and his tendency sometimes to be overzealous and melodramatic. In a more realistic style Mary Huntoon poses some kind of problem concerning the woman artist with her aquatint and etching, *They Dreamed of Many Mansions*. Certainly there seems to be nothing of the joyousness or satisfaction one might reasonably feel in creative expression in the faces and attitudes of these women at their easels, and there is a kind of dreadful atmosphere which one so often finds in the surrealist work of today. Psychical research is one of the dominating forces upon which our modern art is based which, while more prominent in painting, has its repercussions in the print.

Surrealism, as is well known, is essentially the exploring of the subconscious. While the movement has had a definite manifesto and has tended toward a scientific and psychological approach, there have been reverberations in much modern work. That is to say, some artists have worked in the surrealist tradition in a less obvious way, retaining certain essentials of unreality

of atmosphere in what seems to be a normal scene of activity. Qualities of fear and dread, of something frightening because unrecognizable are suggested in their work. Among the print-makers, Federico Castellon has a position analogous to that of Salvador Dali among the painters, His *Kunming Bus*, revealing his excellent command of the lithographic medium, has a strength which is rare among the popularizers of the surrealist movement. There is a quality with almost hideous implications emanating from the masklike faces of the bus riders. Paul Cadmus' *Ara-besque*, an etching of three ballet dancers, reveals a certain delight in spectacular perspective and in the study of male muscles. While there may not be any Freudian significance, there is certainly a sense of the uncanny in the empty room, as though an invisible bat were flying about somewhere, or an unseen force were holding the figures in a stonelike trance. Certainly it is removed in spirit from the spontaneity of the ballet figures of Degas.

From the very beginning the print has had a didactic function. There are a number of prints of this kind in the exhibition, some of which have already been mentioned. Another example is Merritt Mauzey's lithograph *Andrew Goodman*. This portrait of an old Negro worker is a social comment on the Negro problem as well as part of a documentary record of the cotton industry in which Mauzey is vitally interested. A more engaging commentary on the difficulties of the Negro to adjust himself in our society today is Blanche McVeigh's *Rejected*. This aquatint of an angel, weighted down by its heavy wings as well as by its problems, has esthetic appeal and shows an excellent command of the medium to achieve a characteristic texture. It gives to the aquatint a strength far beyond its reproductive qualities of a wash drawing or water color, and Robert Hodgell with his linoleum cut *Lil David*, similar in spirit and subject, has also succeeded in achieving a texture peculiarly ex-



GIRL WITH BOUQUET  
BY PEPPINO MANGRAVITE  
Lithograph

pressive. Maxil Ballinger uses the lithograph for social commentary and in his *Artist's Studio* one feels a strong emotion in the distortion and simplification of the interior. The rich black tones give it quality, the patterns of the dress and the wallpaper, together with the varying planes of the interior, command interest. In the *Lietta* Herschel Levit attempts to portray a social theme in the language of religious art.

The American scene without any sense of moral obligations is well represented. William Gropper in his print-making as well as in his painting has turned to the iconography of American mythology in his lithograph of *Johnny Appleseed*. It is his usual penetrating caricature characterized by an appropriate homespun folk lore. His work represented in Pittsburgh this year has local significance. *Joe Magarac* in *Painting in the United States, 1947*, is perhaps more dynamic. Armin Landeck likes city streets at night or in the late afternoon, devoid usually of human life. He is always preoccupied with verticals and horizontals that outline buildings in shadow with a certain austerity. His

drypoint *Shadowed Street* in the exhibition has a ghostly and eerie quality.

The keynote of the exhibition is one of seriousness, and there are many prints that seem to have no special cause to plead or any complex theory to illustrate. Some miscellaneous prints that are outstanding for one quality or another should be mentioned. Several seem to be imbued with a special lyrical quality. Peppino Mangravite's *Girl with Bouquet* shows his sympathetic ap-

proach and poetic vision. It is an imaginative lithograph giving evidence of an appreciation of the stone and marked by a characteristic and intriguing distortion. Georges Schreiber's lithograph called *Wind* reveals a kind of bewildered enjoyment of the outdoors. Jenne Magofan's *Cornstalks* is a competent lithograph with a nice sense of chiaroscuro, accented by the black of the crow and a refreshing feeling of the wind sweeping through the field. Benton Spruance has inserted a Puckish note into

his *Dream of Love* and thrills us as always with his fine lithography. In her lithograph *Cathedral Steps* Margo Hoff draws decoratively and, with a delicate whimsy which is perhaps more effective in her painting in a nearby gallery, *Pink Monks Eating Blue Raisins*.

Without being imitative, some of the prints are derivative in character. Sometimes the mood of an old master is reflected in a later work although showing no specific similarities in technical

stylizations. Stephen Csoka's *Landscape* is conservative in point of view, skillful in technique, and peaceful in mood. Like Rembrandt, of whom he reminds us, he has achieved a sense of space and atmosphere. Less creatively derivative of Rembrandt is Eugene Higgins' *Christ Leaving His Mother for the Last Time*. Frequently motifs become stylized and, like melodic themes in music, recur in later compositions. Thomas Hart Benton's *Aster the Blow*, while characteristic,

in the drawing of the wave strangely recalls styles so unrelated as that of the Japanese print-maker Hokusai, or even suggests the wave in *Der Schiffman* of Hans Holbein's "Dance of Death" series. But technical similarities do not always lead to like moods and certainly Benton has inimitably achieved a modern interpretation of the storm's aftermath. Russell T. Limbach has also been successful in capturing the prevailing spirit of a winter landscape in his excellent lithograph *Winter*. Asa Cheffetz' *Ver-*



JOHNNY APPLESEED BY WILLIAM GROPPER  
Lithograph

mont appeals with a restful bucolic note. Surely no one works with greater skill in the technique of wood engraving, a medium which recently has acquired new prestige. Thirty or forty years ago, in spite of its brilliant earlier history in the work of Thomas Bewick, the woodcut was no more than a commercial reproductive process. Today a number of artists are working in this field—Grace Albee, Thomas Nason, J. J. Lankes, and others. Norman B. Wil-

son's *Black Iris* in the exhibition is exquisite in its craftsmanship. The precise lines and quality of preciousness peculiar to the wood engraving help to preserve perhaps in Shirley K. Thomson's *Huntington Station* the tradition of "purple panes and genteel poverty" of Boston's Back Bay.

The silk screen, the most recent of the print-making processes to be developed, is well represented in the exhibition with a variety of effects. Harry Shoulberg's *Fishing Cove*, French in feeling, is a characteristic use of the process to produce an effect of painting. Philip B. Hickens' *Le Havre* is the most effective work in this medium. In contrast to its softness of tone and harmony of color, jagged lines in black bring out the tragedy of a bombed city. In this esthetic rendering, seemingly detached, one realizes that the war is beginning to be seen in perspective.

But the woe of the world left by the war still remains. Expressing a mood characteristic of our times is Rockwell Kent's *Weltschmerz*. This is an excellent lithograph revealing this famous artist's understanding and mastery of the graphic arts. Here he symbolizes a dispirited world with the lassitude of a heroic figure whose mind seems troubled by the vastness of empty space and the magnitude of unrequited human desire.

### PAINTINGS LENT

Four paintings from the permanent collection have been lent this fall for art exhibits away from Pittsburgh. These have been *Post Office* by David Blythe, to the Butler Art Institute; *Portrait of a Portuguese Gentleman* by Charles W. Hawthorne, to the Provincetown Art Association and the Grand Central Art Galleries in New York City; *Cape Cod Afternoon* by Edward Hopper, to the Institute of Modern Art in Boston; and *Israel* by Samuel Rosenberg, to the Associated American Artists in New York City. The last named exhibits will continue in Boston and New York until December 22.

### 4 « TREASURE CHEST » 7» 10

The painting is small in size but large in outlook and big in vision. It is *Noli Me Tangere* by Albert Pinkham Ryder. Apart from its merit as a painting and an excellent example of the artist's technique, it is of especial interest because this year is the hundredth anniversary of the birth of Ryder, in New Bedford, Massachusetts.

Ryder was fond of the title of the picture at Carnegie Institute and gave it to a number of his paintings. It is taken from the second phrase of verse 17, chapter 20, the Gospel of Saint John, Vulgate. The English is, "Do not touch me," and the remainder of the verse reads: "for I have not yet ascended to my Father; but go to my brethren and say to them, I ascend to my Father and to your Father, to my God and your God." The painting is the incident of the appearance of the risen Lord to Mary Magdalene. The theme of the Resurrection seemed to have had a great appeal to Ryder for there are at least seven paintings having this subject. The theme lent itself to the poetry, romance, and mystery of his work.

Ryder worked and re-worked on his paintings, keeping them sometimes by him for as long as fifteen years, even when they were urgent commissions. He one time wrote in explanation: "It is a wise artist who knows when to cry 'halt' in his composition, but it should be pondered over in his heart and worked out with prayer and fasting." He painted all of his canvases painfully, laying one coat of paint on another, varnishing and glazing and glazing again, which produced a rich, enamel-like coat, simplifying the landscape, distorting his figures, and avoiding outlines or detail—tending in all to heighten and intensify his theme.

The composition of *Noli Me Tangere* is extremely simple, two figures on a rather sharply sloping hillside, with four trees against the sky, two in leaf, two bare. In this canvas, as in many of his others, Ryder was interested in the relationship of shapes and spaces, and the harmony and balance of beautifully matched tones. Details do not stand out since the whole is painted in a broad manner, hazy, mystical, emotional. The palette is a limited one, including only yellow, green, and brown, in various subdued tones.

Ryder's spiritual biography has thus been described: "He remained to the end of his career a hermit, one of the saints and visionaries of art, set by some divine accident in the midst of America's Gilded Age." Living alone in his shabby, dirty, cluttered Greenwich Village studios, eating meagerly and sleeping when he liked, Ryder's health began to fail seriously in 1915 and he died two years later at the home of friends on Long Island.

J. O'C., Jr.

## FOR YOUR FAVORITE CHILDREN

By ELIZABETH NESBITT

*Associate Professor, Carnegie Library School*

THIS country has always regarded its growing generation with a splendid concern, as Paul Hazard has pointed out in his *Books, Children and Men*. During the past several years that concern has grown ever greater as adults seek for the children of today the promise of an inner security which will help them face with confidence and courage the uncertainties of the world tomorrow.

The achievement of such a security within oneself is in large part the result of educative forces, and the strongest and most lasting of such forces are the arts. Among the arts a high place is occupied by the art of reading—a thing very different from the act of reading. The latter may be

taught, but the former, for full effectiveness, must be cultivated by the individual himself through happy and constant acquaintance with great books. Like all arts, the art of reading is interpretive, and it is through the medium of interpretation that adults and children alike gain wisdom and appreciation of the great and significant.

A gift of well-chosen books, therefore, is the most permanent, the richest, the most satisfying gift that can be given to a child. It will enable him to discover for himself the joys of reading, which are many: he will experience the pleasure of reading for information, for fun, for recreation, but above all he

will gain appreciation of literature as an art which enhances and vitalizes life. Literature for children, as for adults, embodies great and lasting qualities. It is a product of the creative imagination, marked by beauty of form and liberality of ideas, characterized by infinite variety, of a significance which far

transcends the mere printed word. Lest it be thought that these qualities are beyond the reach of children, it should be remembered that the truly great is always simple, that, in the words of Sir Arthur Quiller-Couch, "the very highest Universal Truth is something so simple that a child may understand it."

Christmas is essentially a festival for children, for,

to borrow from Kenneth Grahame's *Patrick Chalmers*: "Since that day long ago, when the Kings of the East came to the manger, bringing with them their gold and frankincense and myrrh, surely all men . . . give of their heart's best only when they give to a child."

As a suggestion for gifts at this season we are offering the following list of new books, taken from a folder issued by the Boys and Girls Department of the Carnegie Library of Pittsburgh. The complete folder may be obtained on request. The title, author, illustrator, and publishing house is given in each case, together with a brief description of the book.



ARNE VAUGHAN

"Read Me a Story, Please"

STONE SOUP: AN OLD TALE

*Written and illustrated by Marcia Brown.*  
(SCRIBNER)

When soldiers made "stone soup," it turned out to be a gay village affair.

THE THANK-YOU BOOK

*Written and illustrated by Françoise.*  
(SCRIBNER)

Tiny children respond to this book which says "thank you" to objects that mean beauty and warmth and security to them.

BIG SUSAN

*Written and illustrated by Elizabeth Ordon Jones.*  
(MACMILLAN)

Christmas in a doll house.

DR. McELLAGOT'S POOL

*Written and illustrated by Seuss.*  
(RANDOM)

"If I wait long enough; if I'm patient and cool, who knows what I'll catch in McEllagot's pool!"

THE SEAWEED HAT

*Written and illustrated by Louis Slobodkin.*  
(MACMILLAN)

Patty made a trip to the bottom of the sea with a jolly sea captain in his submarine.

*Folks, Here, There, and Everywhere*

PANCAKES—PARIS

*By Clair Huchet Bishop; illustrated by Georges Schreiber.*  
(VIKING)

Two Yanks gave Charles, a boy of Paris, a package of pancake flour which led to an adventure proving that before was as real as after.

STAR OF INDIA

*By Jean Bothwell; illustrated by Margaret Ayer.*  
(MORROW)

Bitru, disguised as a boy, wanders through Rajahpur with her father seeking the Star of India.

THE SECRET OF THE PORCELAIN FISH

*By Marjery Evernden; illustrated by Thomas Handforth.*  
(RANDOM)

A Chinese orphan courageously guards the secret of a porcelain-maker from the cruel merchant Wang.

*Fun and Adventure*

THE QUAIN AND CURIOUS QUEST OF JOHNNY LONGFOOT, THE SHOE KING'S SON

*By Catherine Besterman; illustrated by Warren Chappell.*  
(BOBBS)

Johnny saw things and did things that had amazing and unexpected effects on himself, his father, and on thrifty Uncle Lucas.

THE TWENTY-ONE BALLOONS

*Written and illustrated by William Pine Du Bois.*  
(VIKING)

Fantastic nonsense and scientific information are skillfully blended in this story of William Waterman Sherman, who in 1883 attempted to cross the Pacific in one balloon.

US AND THE DUCHESS

*By Edward Fenton; illustrated by Reissie Lonette.*  
(DOUBLEDAY)

Tender love of a boy for a dog, coupled with antics of a younger brother and admiration for an older sister studying ballet.

MR. TWIGG'S MISTAKE

*Written and illustrated by Robert Lawson.*  
(LITTLE)

When Squirt Appleton fed his pet mole a box of "Bitics" breakfast food which contained an extra amount of vitamin X, amazing and amusing things happened.

DEEP WOOD

*By Elleston Trevor; illustrated by Stephen J. Voorhies.*  
(LONGMANS)

Pure fantasy, presented charmingly and sincerely, for the discriminating reader.

*Traditional Tales*

THE COW-TAIL SWITCH AND OTHER WEST AFRICAN STORIES

*By Harold Courlander and George Herzog; illustrated by Madye Lee Chastain.*  
(HOLT)

Unusually fine retelling of these old capricious tales.

LEGENDS OF PAUL BUNYAN

*By Harold W. Felton; illustrated by Richard Benner.*  
(KNOPF)

"Hercin is the traditional stuff for argufying and wits-fighting or for simple fireside yarn-ing on stormy evenings."

MORE TALES FROM GRIMM

*By Jakob and Wilhelm Grimm; freely translated and illustrated by Wanda Gág.*  
(COWARD)

A "must-have" for every child's library.

BY HIS OWN MIGHT; THE BATTLES OF BEOWULF

*By Dorothy Hosford; illustrated by Laszlo Matulay.*  
(HOLT)

Excellent retelling for the young reader.

*Reaching for the Teens*

THE OTHER SIDE OF GREEN HILLS

*By John Keir Cross; illustrated by Robin Jacques.*  
(COWARD)

A strange mystic tale of five English children who make the Other Side of things as real as This Side.

## CARNEGIE MAGAZINE

### DAVID LIVINGSTONE: FOE OF DARKNESS

*By Jeanette Eaton; illustrated by Ralph Ray.*

(MORROW)

In this, Livingstone becomes human, and there is great adventure in every mile of his explorations.

### LITTLE WHITE HORSE

*By Elizabeth Goudge; illustrated by G. Walter Hodges.*

(COWARD)

Lovely story of mystery and romance set in England's West Country one hundred years ago.

### LUKE'S QUEST

*By Caroline Dale Snedeker; illustrated by Nora S. Unwin.*

(DOUBLEDAY)

Luke's quest for the teachings of Christ which led to his writing the Gospel.

*"Specials" for Special People*

### DISCOVERING DESIGN

*By Marion Downer; illustrated with photographs.*

(LOTHROP)

Simple text, accompanied by beautiful photographs, points out design to be found in all things.

### THEIR SEARCH FOR GOD: WAYS OF WORSHIP IN THE ORIENT

*By Florence Mary Fitch; illustrated with photographs.*

(LOTHROP)

The author here interprets the beliefs of the East as she did those of the West in *One God*.

### MUSIC TIME

*By Evelyn Hunt; illustrated by Eileen Evans.*

(VIKING)

Good introduction to musical experiences and expressions for the pre-school child.

### AMERICA'S STAMPS

*Written and illustrated by Maud and Miska Petersham.*

(MACMILLAN)

For beginners and experienced stamp-collectors and for those who have an interest in people and events in our history. A beautiful book.

### CHILD'S GARDEN OF VERSES

*By Robert Louis Stevenson; illustrated by Tasha Tudor.*

(OXFORD)

A pretty edition of an old favorite.

## "UNITED WE SING"

CHRISTMAS of many nations will be reflected in the carol festival to be held Sunday afternoon, December 14, in Carnegie Music Hall. Twenty-four local choral groups of six hundred ninety-eight singers, many of them in heirloom costumes, will represent the varied heritages who make their home in the Pittsburgh section. The program will be given twice, in response to the overflow audience of the past few years, from two to three o'clock, and again, from four to five.

The Christmas carol festival, given now for the eleventh year, is organized as a "labor of love" by Mrs. Samuel Ely Eliot. Dr. Marshall Bidwell will direct and Howard L. Ralston will accompany at the organ. The Allegheny Chapter of Colonial Dames, the Federated Music Clubs of Pennsylvania, the Tuesday Musical Club of Pittsburgh, and a number of individuals will entertain the singers at the Stephen Foster Memorial Hall afterward.

A trombone choir, playing from the

portico of the Music Hall, will herald the festival, and a band of bagpipers will render *Adeste Fidelis* in the foyer.

Choirs from the following churches will take part: Bellefield Presbyterian, Calvary Episcopal, Holy Ghost Russian Orthodox, Holy Trinity Greek Orthodox, St. Gabriel's Roman Catholic, St. Nickolas Serbian Orthodox, and St. Peter's Roman Catholic. The schools represented will be Elizabeth Seton High School, Frick High School, St. Francis Academy, St. George's High School, St. Joseph's High School, Schenley High School, and Winchester-Thurston School. Other choral groups are the Barcy Memorial Choir, McGill Singers, McKeesport Choral Society, Philip Visnich Choir, Polish Heritage Singers, Providence Mission Singers, and the Schwaebischer Saengerbund.

Carnegie Institute welcomes this eleventh annual Christmas carol festival, which represents in colorful and lively pageantry the United Nations on our own doorstep.

## ORDER IN THE ART GALLERY

Now I call that an old master," declared Jack Nash as we happened to meet in the Carnegie Institute galleries during the preview of "Painting in the United States, 1947."

I was startled when he gestured toward *The Broken Bridge and the Dream* by Salvador Dali, on the opposite wall.

"For craftsmanship, he's got it. And those colors are certainly old master."

"Here's another I like," he turned to the end wall. It was obvious he knew exactly where each of the three hundred paintings in the show was placed—and well he might, for the responsibility of hanging every art exhibit at Carnegie Institute is his. "I like that, for it's the style and colors of Renoir, and he's one of my favorites."

"Fine, I'll use that for the lead in writing up my interview with you," I said.

"Interview? What interview? You can have an interview with me when I retire, and that's eleven years from now."

Somewhat abashed, I melted into the crowd strolling through the galleries.

But a few days later, in his own office surrounded by a John Kane, a Joseph R. Woodwell, a still life by Verona Kiralfy, two prints by Louise and Elizabeth Boyer, a painting of himself by Wayman Adams, a portrait of Romagnoli by his own daughter, and C. J. Taylor pencil sketches of Pittsburgh, he was in a more lenient frame of mind.

"Oh no, these aren't all mine," he commented, waving toward the walls.

"But you should see my collection of Pittsburgh artists at home." And in response to urging he enumerated:

"Around the walls of the living room, 16' x 16' in size, there are paintings by Sotter, Kiralfy, Trumbull, Gorson, Ewing, Wollheim, Vautrinot, Simboli, Metzkes, and a small bronze by Augustus Saint-Gaudens of his son Homer at

seventeen months. In the dining room, Shulgold, Sparks, Trumbull, Sotter, C. J. Taylor, Romagnoli, and a still life by my daughter Beatrice. In the bed room hang all black-and-whites: Speicher, Trumbull, Parcell, Wolfson." In the back living room, above an open brick fireplace designed and built by Mr. Nash himself hangs a bas relief in bronze, *Robert Louis Stevenson*, by Saint-Gaudens, and around the walls are paintings by Metzkes, Sparks, Kiralfy, Simboli, Sotter, Romagnoli, as well as the work of William M. Chase, Christian Walters, Nesbert, Ralph Holmes, Joseph Kaye, Raymond Dowden, and an early Rosenberg. His two daughters, now both mothers of families, were subjects of a number of these paintings. He also is proud of a still life by Petrovitz, the late brother-in-law of the Museum artist, Ottmar von Fuehrer.

Jack Nash—his friends would scarcely recognize the name of Henry R. Nash—smiled at a suggestion that hanging pictures so that one could live with them comfortably might constitute a problem, and then proceeded to describe his way of placing pictures in the Carnegie Institute exhibits.

"First we stand all the paintings on the floor around the gallery walls. Then we take the biggest pictures and place one of these in the center of each panel. "We pick out, then, all the pictures that are next in size. These we use for subcenters, placing one on each side of the biggest picture, at equal distance from it and the end of the panel.

"Next come the pictures that are still smaller. We place one of each of these at each side of the center painting, and these two should balance each other in shape, subject matter, style. If the big painting is light, this pair is chosen dark, and vice-versa. At each end of the panel, outside the subcenters, we also place one of these pictures. Since these are far apart, there need be no relation-

ship between these outside pictures.

The corners of an art gallery, it seems, are a distinct worry in arranging an exhibit. The smallest pictures have to be relegated to the corners, according to Mr. Nash, regardless of their often very high quality, and consequently may be overlooked. If Mr. Nash had his way he would design a gallery with each corner cut off by a cross-slanting wall.

Jack Nash is probably the first person, outside of the jurors, to know the awards in the annual fall show at the Institute, for he handles the paintings during the judging. News of the awards is awaited with considerable interest because of the prestige of this annual exhibit, but, needless to say, the secret is safe with him.

"The juries operate very smoothly," he reports, "with very little arguing or excitement. Sometimes, in making their selection, they may linger a longer time than others. The regular routine is for each of the three jurors to be given ten slips of paper. Each man strolls through the galleries where the paintings hang, placing the slips by the ten he considers highest quality. These thirty—or it may be fewer—are then hung together in a single gallery, and the process of elimination begins to narrow the group finally to the number of awards to be given. The judges consider the final group and settle on their order of excellence."

Mr. Nash has been working with the art exhibits at Carnegie Institute for forty-three years. He did part-time work here soon after his arrival from Eng-

land, a boy of sixteen, and well remembers the one-story brick building that housed the International exhibit for several years. Mr. Carnegie was so interested in having the International presented each year without interruption that he provided temporary galleries while the Institute was being

enlarged. The building stood parallel to the Library, where to-day there is a parkway. In these four galleries the paintings were hung solidly, so tight against each other that it was hard to get hold of them to lift them down when the show closed.

From his boyhood in England he acquired a love for horses and riding. Week ends he enjoys in the Fox Chapel section, riding a heavy

hunter lent by a friend. Several of his granddaughters also ride, having begun lessons with him when they reached the ripe age of three. Mr. Nash enjoys horse shows but is not interested in races, not caring to bet on them. Another of his spare-time hobbies is working in beautiful wood—making small pieces of furniture, picture frames, bowls, candelabra. In his shop at the Institute, where he has his own lathe and small machine, he treasures pieces of fine cherry, boxwood, chestnut, mahogany, "good for inlay," that happen to come his way.

He has his favorites in the permanent collection of the Institute: Winslow Homer first, then Mary Cassatt.

Jack Nash looks forward to the presentation of an International Art Show again in the future, for "It will be nice to see what the artists in those other countries are doing."

—J. F. S.



JACK NASH BY WAYMAN ADAMS

## HOST TO A HOST

BY ELLENOR TALLMADGE

*Carnegie Institute of Technology*

A PASSERBY on Forbes Street any evening of the week might suppose a continuous party was being held in a large and exceptionally hospitable home at No. 5075, judging from the lights gleaming in all the downstairs windows and many of the upper ones. He would observe numerous automobiles parked in the curving driveway and visitors arriving and departing all evening. A casual passerby, however, would surely be astonished to learn the actual number of persons entertained in that house—as many as 24,000 in a single year!

The William B. Schiller home, acquired by Carnegie Institute of Technology in 1937, was first opened as a Student Union in the fall of 1938. Since then each year has seen increased activity until now the schedule of events uses the Union to capacity and occasionally beyond. On a recent evening in the Union, the Student Federalists met at seven o'clock in the large living room; Student Council held its regular meeting; at eight a student discussion group overflowed an upstairs meeting room; and the student chapter of the Society for the Advancement of Management held a smoker. Altogether the various groups included over three hundred people, some of them from other Pittsburgh educational institutions.

Few physical changes were necessary to convert the former Schiller home into the Carnegie Student Union. Today a visitor entertained there could readily imagine himself actually in a spacious private residence. Beautifully kept both inside and out—the grounds having been the responsibility of the same gardener for thirty years—the Union's only signs of its institutional functions are in a small sign at the entrance, a

bulletin board of activities, and its constant flow of visitors. Upstairs, instead of bedrooms there are meeting rooms and offices, but on the first floor are only such rooms as might normally be found in a private home of that size—parlors, living room, sun room, game room, kitchen, and dining rooms. An exception is the Young Men's Christian Association office on the first floor in the former breakfast room. The activities room, which may also be used as a dining room, has French doors opening on a terraced garden in the rear of the house, where picnics are frequently held when weather permits.

For large parties a maid must be engaged for every fifty guests expected, but regardless of the size of the party the rule is that the Union must be left exactly as it was found, in "apple-pie" order. Cigarette butts may be dropped carelessly other places on the campus, but not in the Union. Men students wash dishes, sweep the carpet, put away folding chairs as conscientiously as the girls, many of them having learned these arts in the service.

Presiding over the Union is Mrs. Amelia Hays, the official hostess, beloved of the students, who sees that arrangements move smoothly and extends her friendly assistance when difficulties occasionally arise. Mrs. Charles Yon, dean of women, also has quarters in the Union, and two students live there, assuming minor duties in return for lodging.

Week-end activities regularly extend the facilities of the Union to the limit. Saturday and Sunday afternoons will frequently find several teas, each scheduled at a different hour to accommodate the largest possible number. The Union is equipped with its own dishes and silver, tea cloths and tea services, suf-



THIS FINE OLD RESIDENCE SERVES AS SOCIAL CENTER FOR CARNEGIE TECH

ficient for even the largest parties. Social events have included breakfasts, luncheons, teas, tea dances, dinners, suppers, bridge parties, evening dances, receptions, and even weddings.

While the schedule at the Union largely includes meetings and social events, certain groups of students go there for serious work. Every Friday and Sunday evening through the school year the *Tartan* staff is busy in the top-floor rooms, sometimes until midnight, making up the paper for the coming Tuesday. Here typewriters clatter and telephones ring as madly as in any newspaper office.

Every Wednesday evening the Union is reserved by the Pan-Hellenic Council for meetings of the seven national women's fraternities at Carnegie. The meeting rooms are also open to honorary groups and fraternities without houses or meeting rooms of their own. Last year, according to the Dean's report, 19 initiation ceremonies and 645 regularly scheduled meetings were held at the Union. The latter included alumni groups, departmental clubs, and religious organizations.

Although the normal program of the Union begins late in the afternoon after classes, the house is not often entirely deserted by students. During the day it offers a haven for quiet talk, music, games, or study. Its remoteness from the campus during the day makes it attractive to students in search of a relaxing atmosphere. In contrast, its accessibility to dormitories, fraternities, and transportation is an asset in the evening hours.

By thus taking full advantage of the limited space and facilities of the former Schiller home, the Carnegie students have demonstrated the acute need on the campus for a Student Union or activities building, a need increasingly felt with the present greatly expanded student body. Such a building, fully equipped with cafeteria, dining halls, guest rooms, lounges, offices, and club and conference rooms, is part of the long-range campus plan for Carnegie. In the meantime, the present building serving as a temporary expedient has already won a place in the hearts and memories of generations of students.

## CHOOSING YOUR CHRISTMAS TREE



HEMLOCK

OUT of the East came the worship of the sun-god Mithra, for whom, on December 25, there was a celebration marking the winter solstice—the birth of a new year. The early Christians chose this day to commemorate the birth of Christ—the beginning of an era of much higher spiritual significance, thus giving the occasion much more meaning.

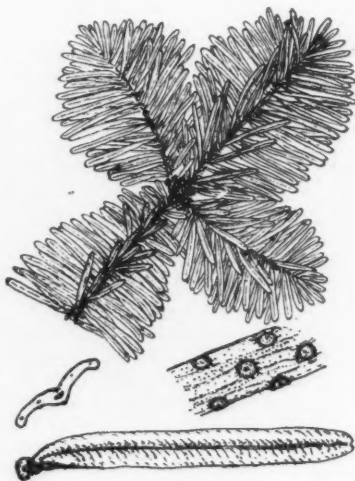
In the Hartz Mountains of central Germany from ancient times until recently, maidens have decorated the fir tree with lighted candles and trinkets, then have sung and danced around it so that the imp hidden in the tree could not escape until he had given up all he possessed. Thus originated the Christmas tree and its association with gift-giving, a custom still mostly confined to Teutonic peoples. The concealed imp was probably the god Odin, later becoming St. Nicholas, and by the Dutch colonists, finally named Santa Claus.

More than ten million Christmas trees are used annually in the United States. The "fir" of the Hartz Mountain maidens is the Norway spruce of

western and northern Europe, now often grown in America for Christmas use. Mostly preferred for Christmas trees are the evergreens with shorter and softer foliage, such as spruces, firs, and cedars, rather than the longer-leaved pines.

In the Pittsburgh district, the spruces and balsam fir come from the northern woods all the way from Maine to Minnesota and adjacent Canada, while Douglas fir comes from our far Northwest. The pines we use come mainly from the mountains and uplands of Pennsylvania. The growing of Christmas trees on old pastures and wasteland is now an established and fairly profitable business. More than four thousand trees may be planted to the acre, successive thinnings being used as the trees grow. To prevent stealing, several states now require that trees offered for sale bear tags certifying their origin.

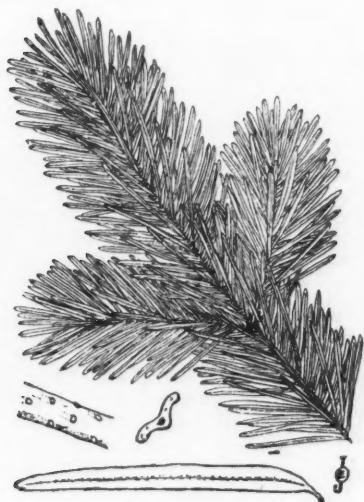
Our most common Christmas tree is the black spruce. Its leaves are only one-fourth to one-half inch long and, as



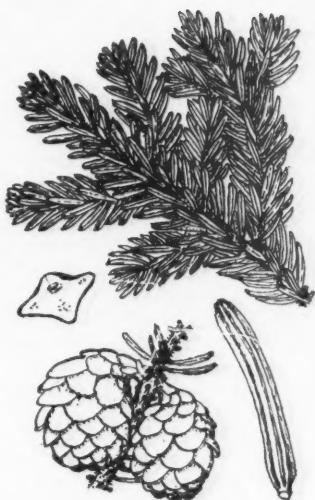
BALSAM FIR

with all spruces, they are four-sided and can be rolled between finger and thumb. They soon drop off when brought indoors. The red, white, and Norway spruces have longer needles but are less used. Sometimes the trees we use have cones. Balsam cones stand erect, but the spruce cones are more or less pendent. The hemlock is a beautiful evergreen with very slender branchlets and flat sprays of one-half-inch-long flat leaves with two white lines beneath. The leaves quickly fall off in a warm, dry room. The hemlock, however, is too valuable as a timber tree to be used for Christmas.

The Canada balsam is our most desirable Christmas tree. Since it is of little value as a timber tree there should be no hesitancy in using it. Its flat, blunt or notched leaves, about three-fourths to one inch long, are borne in flattened, very pleasantly fragrant sprays, and best of all, they do not drop off indoors. Perhaps next best is the Douglas fir from the far Northwest, with flattened sprays of flat leaves much like those of the balsam but more pointed and not spreading so widely.



DOUGLAS FIR



BLACK SPRUCE

Its winter buds are pointed, while those of the balsam are blunt. The red cedar is occasionally used. Its branchlets are closely covered either by short prickly leaves or by very short, blunt, overlapping, scalelike leaves. The fruit is small, blue, and berry-like, about the size of a small pea.

Pines bear long needle-like leaves bound together at the base in bundles of two, three, or five each. The five-leaved white pine is the most slender and graceful, but the red pine with two rather slender, stiffer needles is being grown commercially and is quite popular, competing with the stiffer two-leaved Scotch pine. Less commonly used are the unkempt scrub pine with two short needles about one to two inches long, and the pitch pine with bundles of three stiff needles about three to five inches long.

The Christmas tree is rich in legendary lore and symbolism, partly pagan in origin but beautifully adapted and given a new meaning by Christian peoples. In no other country are there so many kinds of trees suitable for Christmas as in ours.

—O. E. J.

## FINE ARTS AND MUSEUM SOCIETY

INTEREST in the newly formed Fine Arts and Museum Society of Carnegie Institute is not restricted to the Greater Pittsburgh area. New membership cards have already been mailed out to supporters in Maine and in Arizona. Many new members have taken the time to write notes expressing how much Carnegie Institute means to them. One typical note reads: "Carnegie Institute has been a great source of instruction and pleasure to my family and me for a long time, and I am glad to have this opportunity to help, in a small way, the continuation of its work."

Some have learned of the new Society from newspapers or over the air and have immediately applied for membership. Just recently a new member wrote from Kittery, Maine: "This clipping just reached me, so I am sending my bit and only wish it could be that much for every visit I've made. May your work never grow less." With such a sympathetic reception, even though these are times of many appeals, the

future of the Fine Arts and Museum Society seems bright.

The Society is still young but it can already boast a nucleus of over a thousand members. To accomplish the aim set by the Society there must be thousands more. Each day the membership list increases steadily though slowly. Obviously Pittsburghers are giving the matter serious thought. They are not joining just because here's something new, but rather because they have weighed the matter carefully and feel that Carnegie Institute is a vital asset to the cultural life of their city.

Already the new members and their interest in Carnegie Institute are being felt. New activities are being planned and new hobby clubs formed at the request of members. Groups of members and their friends are arranging for special gallery tours and are enjoying the many priceless possessions to be found in the Fine Arts and the Museum departments.

The new Society thus is giving to its members the personal satisfaction of knowing they are a part of famous Carnegie Institute. They no longer feel just an objective pride in the majestic building on Forbes Street. The feeling has become much more than that: theirs is a personal pride in knowing Carnegie Institute is one of the finest institutions of its kind in the world and that they will be in part responsible for seeing it retain its proud position.



DOWNTOWN EXHIBITS CALL ATTENTION TO THE NEW SOCIETY

## MAMMALS OF PENNSYLVANIA

BY REINHOLD L. FRICKE

*Preparator in the Section of Education, Carnegie Museum*

The final of three articles based on a new exhibit in Children's Museum.

THE beaver and its habits are too well known to enlarge upon in this article. Because it became almost extinct in this state, in 1903 a law was passed prohibiting its capture or killing. In the summer of 1917 a pair of beaver from Wisconsin was released in Cameron County. They increased and prospered so well that other restocking was done in 1919, 1920, 1922, and 1924. The first open trapping season was declared in the spring of 1934. That year 6,455 beaver were taken in 50 of the 67 counties. Since then an open season has been held in some counties almost every year. In 1945 there was a harvest of 1,663 beaver pelts, bringing in a revenue of over \$52,000. It is a pleasure to know that in a state as well populated as ours, one still may see this furry engineer who had so much to do with the opening and settling of our country, building his lodges and erecting his dams in the streams and lakes of Penn's Woods. The yearling specimen shown in this exhibit I collected alive, snatching it from the water by its tail as it was examining the foundation of a boathouse. Apparently dispossessed from its natal lodge by the arrival of a new family of brothers and sisters, it was seeking a building site on which it might establish its own house.

Of our native rats and mice, none is better known than the big-eyed and large-eared white-footed or deer mouse. Several subspecies of this mouse are found in the state, but their differences are so technical that we will deal with them as a group.

These nocturnal little animals are abundant all over the state. Nesting in hollow trees, old birds' nests, rock crevices, woodpiles, birdhouses, summer camps, and even in urban dwellings, these little mice are quite adaptable. Feeding on various seeds, buds, fruits, nuts, insects, and other animal matter, they seldom run short of sustenance. For the lean winter days food is stored in accessible places so that this tiny forager may keep active the year around. The adult mouse has a rich red-brown back, white feet and underparts; the long graceful tail is bicolored—dark brown above and white below. The immature mice are grayish above. We show an adult and a young specimen just changing into the adult pelage on one of the branches of a tree in the right panel of the case.

The Allegheny wood or cave rat is a true native of the state. Resembling its smaller cousin, the deer mouse, in color, it is at home in rocky ledges and caves of the Allegheny Mountain region. It will occupy summer camps and has



A wood rat, beaver, and muskrat, with four mice and Norway rat in the foreground, and groundhog peeping in at upper left.

something of the trading habits of its western cousin, the pack rat. In case you miss cutlery and other small objects from your summer camp, you may recover the lost articles by searching in the nearest wood rat's nest. It often brings other articles of equal value—in its opinion—for the treasures it steals from you. Being more squirrel-like in its habits, it makes an interesting pet and does not have the repulsive habits of the introduced brown rat. The large male shown in the case was collected on a rock ledge on the Rolling Rock Club grounds in Westmoreland County.

In similar habitat as well as in boggy woods and swamps one finds the short-tailed red-backed mouse. This chunky little mouse is a true woods-dweller, active both day and night, and its red-brown coat may often be seen as it scurries over the leaf-strewn mossy ground seeking its favorite food. It must store some food, as it is active throughout the year. A somewhat paler subspecies of this mouse, Douth's red-backed mouse, from the Pymatuning Swamp area in Crawford County has been named by our Museum curator of mammals, J. Kenneth Douth.

Built along the same lines but dark brown in color and living in fields and grassy meadows is the Pennsylvania meadow or field mouse. This prolific rodent is very common in our state and, without the check on its increase which our predator mammals and birds provide, would soon become a nuisance. It has been stated that in a year's time one pair of these mice would increase to a million in number if all the offspring lived and reproduced at the rate they normally do. Luckily for us this rodent has many enemies which keep its numbers down, so that its constant pilfering of forage crops and girdling of orchard and nursery trees are kept within bounds.

The similar pine mouse, with a shorter tail and soft molelike fur, burrows just under the surface of the forest floor and dry fields and is seldom seen. Its food is similar to that of the meadow

mouse but it seems to relish animal food as well and often shows cannibalistic tendencies. When caught in a trap this mouse is often eaten by its own kind. It does considerable damage to orchards and root crops when not kept under control. Fortunately it is not so prolific as the meadow mouse.

The common muskrat, the most valuable fur-bearer, not as to the price of the individual pelt but in the number taken annually, is found state-wide. The average take of muskrats in Pennsylvania is about 500,000 pelts. Aquatic in habits and securing most of its food in and near the water, one must seek it there. Several specimens in the Museum came from within the city limits. Being quite prolific and having few enemies, it can withstand heavy trapping pressure.

The adaptable house mouse, originating in Asia and introduced many years ago, is well known. The specimen in our exhibit is one the author collected during his lunch hour while doing his bit working a night shift in a defense plant during World War II. The other introduced pest, the Norway or brown rat, was trapped in the Museum carpenter shop next door to my laboratory. Its destruction of food and material as well as its disease-spreading habits make rat control a necessity. Every citizen should do his utmost to exterminate this pest.

The long-tailed, yellowish-brown jumping mouse has the record for its size for the broad jump. It is credited with leaps of eight to ten feet. The strong hind legs propel it, while the long tail provides balance. In case of injury causing the loss of the tail, its long leaps result in flip-flops. Not looking before it leaps, it often comes to grief. These bright-colored mice have been found in pits, postholes, milk buckets, and similar traplike places. They sleep the long winter away in true hibernation.

The prickly Canada porcupine is still common in many wooded sections of Pennsylvania. Feeding mostly on the bark of trees, it has a fondness for salt



A WELL-POPULATED PANEL OF THE EXHIBIT

and does extensive damage to summer camps. The handle of an axe impregnated with saline perspiration may be chewed up by this large rodent. I have seen an aluminum coffee pot perforated by the strong front teeth of this animal in search for salt. Usually it is given protection in primitive areas, where it may serve as food for a lost wanderer in the big woods. On the ground it is slow and clumsy in its movements and may be killed with a club. It protects itself by arching its back to present a spine-covered surface and switching its tail. The loss of the loose quills during this rapid movement of the tail results in the report that it throws its quills. These barbed modified hairs enter the skin very readily and cause considerable pain. Any foolish dog that attacks the Porky usually pays dearly for his folly. The large specimen shown in the case is

the by-product of a Pennsylvania deer hunt in Elk County.

The hares and rabbits are not true rodents, or gnawing mammals, as they have a pair of small teeth directly behind the front teeth on the upper jaw. This family is represented in our display by a winter specimen of the varying hare or snowshoe rabbit. In winter the brown coat of the hare is replaced by long white hair, which coat blends in well with the snow background. Its dark eyes and black ear tips are the only clue to its whereabouts when at rest. It is at home in brushy forests and does not seek refuge in a burrow like its cousin the cottontail rabbit. The term "snowshoe rabbit" comes from the long, dense, fur growth on its feet in winter, which enables it to race across soft deep snow where other animals flounder. The varying hare is not so

common in this state as formerly, because of the destruction of its habitat by the increased deer herd. Our specimen from Forest County is shown blending in with a patch of snow.

The best known and the most common mammal in the state is the cottontail rabbit. Having many enemies and relying on its speed to escape danger, it holds its own in spite of heavy hunting pressure. It becomes so common in closed-to-hunting areas that it causes much damage to gardens and orchards. In late years the Game Commission has trapped rabbits from city parks and similar areas for release in open country. In a normal hunting season 2,000,000 of these game animals are killed throughout the state.

The Virginia or white-tailed deer is represented in this exhibit by a week-old fawn. Injured by a stray dog, it was humanely put to death and sent to the Museum by George Norris, the game protector in Warren County. Native deer in Pennsylvania were almost extinct in the early years of this century. Restocking and protection by the Game Commission's Buck Law, under which only the adult male or buck deer may be killed, have resulted in a different problem. Now we have too many deer in our herds, causing an over-browsing and depletion of food plants over much of the deer range at the present time. I may safely say that wild deer may be found in every county of our state. Remedial measures have been taken by declaring open seasons on the female or doe deer in many parts of the state. During a recent open season when only the spike buck (male deer with no points on his antlers) was protected, almost 200,000 deer were killed in twelve days. One would think that such a slaughter would tend to exterminate the deer in



JUST A WEEK OLD IS THIS WHITE-TAILED DEER

our populous state, but that number barely approaches the annual fawn crop of our deer herd. Conditions are such at the present time that many of our young deer starve during the winter months for lack of food in their home range. The larger, more adult deer have a precarious time reaching enough browse to survive through the winter, consequently our undernourished deer are becoming smaller and the bucks develop poor antlers. In these days the finest trophies are taken in farming sections where food is abundant.

This series of Pennsylvania mammals is on display in the Children's Museum. Since the school classes meet there it was decided not to use the scientific names. A small number is displayed near each animal or group of animals for identification. On the outside of the case are simple labels with the corresponding numbers of the specimens and their common names. This should facilitate using the case in quizzing classes or groups on identification.

The beautiful background showing our typical Pennsylvania hills on a hazy day was painted by Ottmar F. von Fuehrer. S. James Kosinski has ably assisted in the assembling of this exhibit.



## THE GARDEN OF GOLD



THE predicament facing Carnegie Institute—rising operational costs and decreasing income from investment—also harasses Carnegie Institute of Technology. The magnificent response to the Tech Endowment Fund drive, completed in June, 1946, has been followed by an inevitable reaction in the way of dwindling gifts. That the support of friends will of course be again resumed "when everybody regains his breath," is the expectation of President Robert E. Doherty in a report to alumni and friends issued recently.

Budgeted costs of operation of Carnegie Institute of Technology have jumped nearly a million dollars during the past two academic years, or about 50 per cent above the highest cost in any prewar year. Last year, interest on endowment provided 23 per cent of income, gifts and grants another 23 per cent, and tuition, 54 per cent. Enrollment at Tech day classes this fall was 3,600, in contrast to the normal prewar enrollment of 2,300.

The problems of deferred rehabilitation of buildings and more space to handle swollen enrollments are pressing. Plans are being worked out for two principal additions to the facilities that have been postponed as long as possible: improvement of the forty-year-old power plant and two new wings on Engineering Hall. Alterations are also being planned for Morewood Gardens, purchased a year ago as a dormitory for women.

Gifts for Carnegie Tech endowment received during September and October amount to \$371.

The Matthew T. Mellon Foundation has presented \$15,000 to the Carnegie Museum, to be used for an ornithological expedition to Cuba, Central America, and neighboring waters. The expedition will leave February 29 and return April 15.

In memory of John B. Semple, for many years a loyal and enthusiastic friend of Carnegie Museum, a gift of \$20 for the Museum was presented by Lawrence C. Woods, Jr., a member of the Museum Committee. Mr. and Mrs. F. J. Stevenson have given \$10 and Mrs. James H. Austin, \$5, in memory of Mr. Semple.

Financial contributions for Carnegie Institute are being received daily in the form of annual membership fees in the newly organized Fine Arts and Museum Society. Discussion of this appears on page 146.

The list of contributors to the David H. Light Memorial Record Library is continued from last month, as follows: Marian Foster Smith, Edward Specter, Donald Steinfurst, Ida Taubman, Samuel Taubman, and Mrs. Sidney A. Teller.

### JOHN B. SEMPLE

ON Thursday, November 13, 1947, the Carnegie Institute and the Carnegie Institute of Technology suffered a great loss in the death of Mr. John B. Semple, a trustee of these institutions since October 14, 1930.

As a member of the Museum Committee, Mr. Semple had been always active and interested in the work of that Department of the Carnegie Institute. He had been for many years a generous donor, particularly in sponsoring field expeditions of the Museum, some of which he had accompanied to the far parts of this continent. He had been active in scientific research, notably so in the field of ballistics, having developed many materials which were of the highest military importance, both in the First World War and the last one. His fellow members on the Board of Trustees, and especially his associates on the Museum Committee, will miss him greatly.



## "THE PLAY'S THE THING"

BY AUSTIN WRIGHT

Head, Department of English,  
Carnegie Institute of Technology



THE period of the Civil War has long fascinated me, not, as casual acquaintances suppose, because I am a veteran of that war, but because with many of my countrymen I find in the dramatic story of that "sword cut across American history" the materials of a great and moving American epic. From the booming of the guns in the dawn at Sumter to the quiet words at Appomattox and the angry bark of Booth's pistol in a Washington theatre, the Civil War teems with color, with romance, with heroism, with tragedy; and in the intervals of silence the student hears the quiet footfall of destiny. If we include the years of bitter controversy which preceded the struggle and the ignoble "tragic era" which followed it, there stretches before us a vast panorama of half a century of national life which provides an inexhaustible store for historians, novelists, playwrights, and poets.

Among the most successful of the legion of writers who have drawn inspiration from the Civil War must be reckoned Stephen Vincent Benét, whose brilliant poem *John Brown's Body*, though uneven in quality, is a major literary achievement; Margaret Mitchell's huge *Gone With the Wind*, phenomenally successful as a book and as a film, testifies to the almost universal interest in the period; and the even longer *House Divided* of Ben Ames Williams now taxing the shelves of the book-sellers indicates that no lapse in interest is yet in sight. Among the thousands of novels, stories, plays, operettas, and musical comedies stemming from this subject is a play by the famous actor-dramatist William Gillette which charmed an earlier generation: *Secret Service*. Most people of our

time with a knowledge of the theatre have heard of it just as they have heard of Gillette's other great success, *Sherlock Holmes*, but few have had an opportunity to see it performed, and therefore the announcement of its resurrection by the Department of Drama as the opening production of the new season was greeted with considerable interest. The play itself turned out to be something of a disappointment—to me, at least—but there can be no question that it provides pleasant entertainment. And since that was the sole aim of the author in writing it, we probably have no just quarrel with him.

*Secret Service* was first performed in 1896, when Gillette was forty-one, and was revived by him time and again in later years. It was written to provide the actor with the type of role—that of the daring, steel-nerved man of action—in which he fluttered the hearts of two generations of feminine playgoers. Laid in Richmond in the closing stages of the war, it tells the story of a Northern secret service operative who, under the name of "Captain Thorne," suffers the familiar pangs of being torn 'twixt love and duty. The duty in this case is a false order which he must telegraph to a Confederate commander and thus effect a weakening of the Richmond defenses at the point selected for attack by the Northern forces; the love is represented by a fair flower of Southern womanhood named Edith Varney, whose trust in the handsome Thorne is equalled only by her contempt for the villainous Benton Arrelsford, her rejected suitor and Thorne's sworn enemy. The working out of this conflict involves several "big" scenes: a scuffle between Thorne and his brother, a fellow-spy who shoots himself with



STUDENT ACTORS IN A SCENE FROM "SECRET SERVICE"

Thorne's pistol in order to throw Arrelsford off the scent ("There's your prisoner, Corporal—look out for him!"); a tense episode in the War Department telegraph office when the resourceful Thorne tries to tap out the fateful message under the very eyes of the frantic Arrelsford and a befuddled Confederate general, only to yield to his better nature after Edith's love-prompted ruse has given him the opportunity he needed ("Revoke the order! . . . I refuse to act under this Commission!"); a final deed of unflinching courage followed by a last-minute reprieve from execution ("Halt! Halt!") and a hint that love will ultimately triumph ("Until we meet again!"). Skillfully planted in each of the four acts is a comic scene involving young Caroline Mitford and her seventeen-year-old beau, Wilfred Varney: Caroline remodeling the trousers of fire-eater Wilfred's surreptitiously obtained uniform; Caroline and Wilfred concocting a telegram to General Varney demanding permission for the boy to join his father at the front; Caroline trying to send a sentimental telegram to Wilfred but shyly refusing to let the male operator read it; Caroline assuring a slightly wounded Wilfred that both of his arms are intact, ditto his ears,

ditto his legs ("Every one"). Gillette was obviously, like Sardou, whom he imitated, a master at putting together a "well-made" play; but like Sardou, he carried a good thing too far. He could not bring himself to forego what seemed to him a telling scene, even at the sacrifice of verisimilitude and sometimes common sense. The best example is the episode in which old Jonas withdraws the bullets from the cartridges to be used by Thorne's executioners: to make possible this scene, Jonas has to be reintroduced into the action, the officer in charge has to order the firing squad and everyone else to adjourn to an upper floor to hold Thorne's court martial, and the soldiers have to stack their muskets improbably in the center of the stage before skipping off upstairs to settle the spy's hash.

Resisting temptation with a courage worthy of Captain Thorne himself, the Department of Drama played *Secret Service* straight for the most part, though there were moments which bordered upon burlesque. Talbot Pearson, who directed with acumen and un-failing sensitiveness, kept the often preposterous action skillfully under control, and the players doggedly stuck to their guns even when upset by acting mishaps or plagued by audience giggling

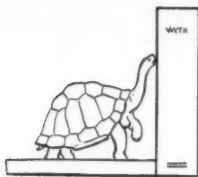
at serious moments. It is probable that the decision to perform *Secret Service* was dictated in part by the desire of the drama faculty to give their students experience in a special type of play very difficult to produce effectively before a modern audience; at any rate, the value of the performance of *Secret Service* as an acting exercise was obvious. The settings designed by Frederick Rein were meticulously prepared: I admired especially the stark scene in the gloomy telegraph office. The handsome costumes of the women made the actresses appear to have stepped directly out of miraculously fresh daguerreotypes—a pleasure to behold!

The actor who played Thorne in the first cast gave a strong performance emphasizing the combination of hair-trigger resourcefulness and imperturbable suavity which Gillette clearly had in mind for the role; the second Thorne sometimes seemed phlegmatic rather than artfully cool, and occasionally he mumbled a speech instead of giving it the firm though quiet utterance of the fearless but modest hero that Thorne is supposed to be. Of course it is probable that the great Gillette brought to the role a maturity, an aplomb, and—one suspects—more than a dash of brilliant overacting which were missing in both performances of the part at Tech. Then, too, the scene in the telegraph office when Thorne suspects that he is being spied upon was confusing to the audience: for one thing, the lights were turned so low that one could not see what the actor was doing. Gillette devoted several closely printed columns of stage directions to Thorne's actions during this episode, and he clearly thought of it as a highly dramatic scene.

It is my guess that in the fifty-year history of *Secret Service* the role of Caroline Mitford was never played more delightfully than at Tech. Caroline's coquetry, her pouting, her indignation, her fervent "I do! I do! Indeed I do!" made one feel that Gillette's comedy has perhaps greater promise of longevity

than his melodrama. The first Caroline could hardly have been better, but the second was also fine; Wilfred, too, was well played, and in both casts he and Caroline made a charming young couple. Their scenes together were invariably successful, but when Wilfred shared the stage with other characters he was less effective. The mother-son scenes are difficult to play—too obviously sentimental if played straight, and too close to laughter if burlesqued ever so little. *Just Before the Battle*, *Mother* was a tragic and heart-stirring ballad for the Civil War generation, but the emotion it represents lies too deep for stage tears. This seems to me one reason why the character of Mrs. Varney, skillfully handled though it was in both casts, left something to be desired. Another reason was that Mrs. Varney has to stand about so much of the time doing nothing but register distress, while more fortunate players given something to say hold the spotlight.

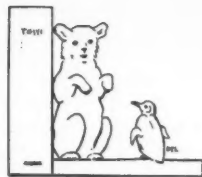
Both actresses who played Edith succeeded in infusing her speeches with more life than one had any right to expect. The second Edith, however, adopted a mobility of facial expression which left me puzzled: if the overplaying was deliberate, then it was out of key with the rest of the production. Benton Arrelsford is certainly not a very subtle or credible villain; all that the actors could do was to growl or bark out his improbable speeches and hope for the best. In both casts there were effective performances of the minor role of Lieutenant Foray, the telegraph operator. The colored servants were none too convincing, though old Martha's spirited support of Caroline in the telegraph office scene was rich in comedy. As for the young soldiers composing the guard and the firing squad, if they seemed ill at ease in their uniforms and stumbled about unconvincingly—well, what can you expect? Wasn't it the final stage of the war, and wasn't the Confederacy pressing into service mere adolescents who had never stacked a musket?



## THE SCIENTIST'S BOOKSHELF

By M. GRAHAM NETTING

Curator of Herpetology, Carnegie Museum



A FIELD GUIDE TO THE BIRDS By ROGER TORY PETERSON. Boston: Houghton Mifflin Company. 1947.  
Third edition. 290 p., 1,000 illustrations, 500 in color. \$3.50. Carnegie Library call no. 598.2 P45a2.

WHENEVER I review a bird book I cannot entirely escape a feeling of guilt because of a misspent youth. I had excellent opportunities to become intimate with birds but I did not make the most of them. I spent many pleasant days in the field with George Miksch Sutton, and with others who are now leaders in the profession, but when the rest of the party were intent upon a rare bird I was often bent double peering under a rock in search of salamanders or headed in the opposite direction in pursuit of a snake. Such dereliction has proved heritable, but in reverse order, for my son treats all herpetological finds in a most cavalier fashion if a bird chirps nearby. He devours each new bird book even before I have time to scan it, and comments upon both the book and my review with equal candor—with just a hint of wonder that one so ignorant of the minutiae of bird watching should be permitted to review a bird book at all.

Although hampered by having a herpetologist as a father, Tony is fortunate in being one of the generation of bird students whose first bird identifications were achieved with a Peterson *Field Guide*. His ardor has never been dampened by reading that a certain bird is impossible to identify without collecting it. With a *Field Guide* in one's pocket and binoculars bumping one's midriff, no native eastern bird remains an enigma to the watcher very long—unless it's in autumn mufti!

Frank M. Chapman's classic *Handbook of Birds of Eastern North America*, first published in 1895, brought bird study within reach of everyone. It remained, however, for Roger Tory

Peterson to make field identification easy. In 1934, in the first edition of *A Field Guide to the Birds* he launched his now famous system of emphasizing the field characters visible at a distance, with pattern drawings, color plates keynoting recognition marks, and streamlined text stressing comparisons between species. Peterson's second edition won the Brewster Medal, the highest award in American ornithology, but he was not content with his success.

The present edition is completely new, the text rewritten, every old illustration redrawn, and many new ones added. The first edition had forty plates, four of which were in color; this one has sixty plates, including thirty-six in color. And what color plates! Stately owls in dignified brown, black-toqued terns with scarlet bills, flycatchers of soldierly bearing, finches roseate and golden, and a host of others beautiful enough to make a bird devotee of almost anyone. In some instances the colors appear to have been accentuated in reproduction; for example, the Brown Thrasher belies its name by appearing red in the copy at hand. On the other hand, we Pittsburgh bird-watchers may underestimate avian brilliance because our smoke control ordinance is too recent to have benefited bird plumages noticeably.

The end papers at the front of the book are decorated with twenty-eight numbered silhouettes of common birds of the roadside, constituting a good indoor test of skill in identification. The rear end papers provide a like exercise in naming flight silhouettes, and there is a similar spread of shore birds on pages 242 and 243. These, like the named

silhouettes and drawings scattered through the text, reinforce the testimony of the plates that Peterson is both a versatile and perceptive bird artist.

Every bird found east of the Rockies in eastern and central North America is included in this book, some 702 forms in all. The main portion of the text is devoted to the 440 species and 7 hybrids and varietal forms that are different enough to be recognized in the field. The usual treatment is common name, scientific name, a discussion of field marks, comparisons with similar species with which the amateur might confuse the bird, description of the voice, and a concise statement of the range. With the exception of about twenty western birds that barely enter the area, every species is figured, often in three or four views. Many of the ducks, for example, are portrayed as an Audubonite sees them through binoculars, again as the hunter sees them when they whiz overhead, and still again in side view as a fisherman would see them at rest on the water. Warblers are shown in their brilliant spring plumages and also in drab autumn garb.

Appendix I is devoted to accidentals—"those birds that should not occur in your region at all." Certain species, such as the European Teal, stray into the area regularly enough to be treated in the main portion of the text. The appendix is reserved for rarities that have been recorded less than twenty times in eastern North America. Sixteen of these are oceanic birds, chiefly petrels, sometimes deposited on our shores dead or exhausted during a hurricane.

Most readers of the CARNEGIE MAGAZINE, finding the type clear and legible, care not that it is Garamont, but they would admit if questioned that knowledge of type faces is requisite technical knowledge for a printer or editor. Biologists, contrariwise, are subjected to frequent lay criticism because they find it necessary in the course of their work to split "kinds" of animals and plants into smaller categories, or sub-

species. Subspecies, or geographic races, provide important clues to the manner in which different environments affect living things, and expert identification of them is one of the practical services the museum worker provides for wildlife technicians. The taxonomist should not be expected to justify these technical details of his craft, nor should the beginner worry his head over them. This consideration has led Peterson to assemble information on subspecies in Appendix II, where it is thus available for reference on the part of serious students without complicating bird identification for the neophyte. In the main portion of the text he has, however, included certain subspecies that are clearly recognizable in the field.

Succinct Appendix III lists the more important local or regional books on birds that might be used as home references to supplement the *Field Guide*. *Birds of Western Pennsylvania*, by Carnegie Museum's W. E. Clyde Todd, is included, of course, as one of the important and well-illustrated state reference works. The book ends with an index of both technical and vernacular names, in which references to illustrations are in boldface type to facilitate finding a bird's picture before it flits from the branch.

Everyone interested in birds owes a debt to Roger Tory Peterson. Bird identification may be a fascinating hobby in itself or it may be the first, and indispensable, step in the study of birds. Peterson pioneered a new type of field book and he has elaborated and perfected his technique in each succeeding edition to the point that one wonders what further refinements can be made. Someone has remarked that although no man is indispensable, a book may be. *A Field Guide to the Birds* is certainly indispensable to anyone concerned with eastern North American birds. If I had had this book to pore over when no snakes were around to divert my attention I might now be able to name a flash of color in the vernal woods as accurately as my son.

## CARNEGIE MAGAZINE

### INCIDENTALLY

The approach of wassail-bowl season calls attention to a truly amazing cut-glass punch bowl on display in the Hall of Useful and Decorative Arts at the Carnegie Museum. Standing more than four feet high on its cut-glass pedestal and weighing 150 pounds, the hand-cut planes reflect the light like many prisms. Its exceptional size required the construction of special annealing ovens when it was manufactured in Rochester, Pennsylvania, about forty years ago. Designed by I. Atterhold and J. B. Bergwald, the bowl has won numerous awards at expositions in this country and Europe. It was the gift of Colonel Henry C. Fry, Jr.

« 1 »

A fascinating collection of sea shells gathered all over the world by the late Henry W. Wilson is on display in the James Anderson Room of the Library. In this connection, a poem by William Wordsworth is quoted:

See what a lovely shell,  
Small and pure as a pearl,  
Lying close to my foot,  
Frail, but a work divine,  
Made so fairly well  
With delicate spire and whorl,  
How exquisitely minute,  
A miracle of design!

« 1 »

In addition to the Christmas books suggested by Elizabeth Nesbitt in her article this month, the Carnegie Library of Pittsburgh has prepared a folder of Gift Books of general interest: books to give your best friend, books especially for young people, for the family bookshelf, and books of fiction and the arts are listed. Other folders of book titles that are available include "Books into Movies," "One Hundred Best Books," and "Toward a United World."

« 1 »

A recent letter to B. Kenneth Johnstone, director of the College of Fine Arts at Carnegie Tech, from Mrs. William R. King, reads as follows:

"It has been my delightful privilege for over twenty years to be a patron of the Department of Drama. It is difficult to compute the wealth of interest and entertainment that I have enjoyed during that time, and I want to express my great appreciation for what I consider a truly unique opportunity. I am moving away from Pittsburgh and so must relinquish, with great regret, my place upon your list. May I offer my thanks for the pleasure I have received, and my sincerest wishes for an ever-continuing success for your wonderful school."

« 1 »

During October 81,652 persons visited Carnegie Institute.

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